# Shakespeare and His Theater: Shakespeare in Love

**April 22, 2017**

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<td>8:00 a.m.</td>
<td><strong>Registration and Coffee</strong></td>
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<td>8:30 a.m.</td>
<td><strong>Welcome and Introduction</strong>, Marilyn Halperin, Director of Education, and Sara B.T. Thiel, Interim Learning and Outreach Associate</td>
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<td>8:50 a.m.</td>
<td><strong>From a Scholar's Perspective</strong>, Regina Buccola, PhD Professor and Chair of Literature and Languages, Roosevelt University</td>
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<td>9:50 a.m.</td>
<td><strong>Break</strong></td>
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<td>10:05 a.m.</td>
<td><strong>Working with Cue Scripts</strong>, Jason Harrington, Education Outreach Manager, Chicago Shakespeare Theater</td>
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<td>11:05 a.m.</td>
<td><strong>Unsticking Stuck Writers</strong>, James Bell, MA English Department, Oak Park and River Forest High School</td>
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<td>12:05 p.m.</td>
<td><strong>Resource Giveaways!</strong>, Mary Christel, English Department Emerita, Stevenson High School</td>
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<td><strong>From a Director's Perspective</strong>, Rachel Rockwell</td>
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<td><strong>Wrap-up and Evaluation</strong></td>
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To download all of today’s handouts, go to: [www.chicagoshakes.com/shakespeareinlove2017](http://www.chicagoshakes.com/shakespeareinlove2017)

Network: Shakes-guest
Password: william800
James Bell, MA is an English teacher and theater director at Oak Park and River Forest High School, where he created and teaches a series of senior Shakespeare electives. James has a BA in Education from University of Wisconsin-Madison, an MA in English from DePaul University, and in 2012 received an MA from the University of St. Andrews, Scotland, in Shakespeare and Renaissance Literary Culture. His work in Scotland culminated in a thesis examining intersubjectivity (i.e. play) within Shakespeare’s dramas. James emphasizes performance and community within and outside the classroom, which included organizing the world’s first live streams between a high school and Shakespeare’s Globe Theatre, London. His most recent productions at OPRFHS were Titus Andronicus and The Merry Wives of Windsor.

Regina Buccola, PhD is Professor and Chair of Literature and Languages at Roosevelt University in Chicago, where she specializes in Shakespeare, non-Shakespearean early modern drama, and Women's and Gender Studies. Her work has appeared in numerous journals, including Early Theatre Journal, Medieval and Renaissance Drama in England, and Borrowers and Lenders: The Journal of Shakespeare and Appropriation. Gina has worked with CST’s Education Department since 1999 when, as a doctoral candidate at UIC, she interned with Marilyn Halperin. As CST’s Scholar-in-Residence, Gina has introduced hundreds of teachers to the works of Shakespeare through our teacher training programs and illuminated his plays for literally thousands of theater-goers through the Pre-Amble pre-performance lecture series. She is the author of Fairies, Fractious Women and the Old Faith: Fairy Lore in Early Modern British Drama and Culture. She is the editor of A Midsummer Night's Dream: A Critical Guide, and co-editor with Peter Kanelos of Chicago Shakespeare Theater: Suitsing the Action to the Word.

Jason Harrington has served in the Education Department at Chicago Shakespeare for the past seven years, where he manages the Team Shakespeare student matinee series along with other programs, serving about 40,000 students annually. He also manages CST’s Access programming for patrons with disabilities, and provides audio description for patrons who are blind or have low vision. Jason is a founding Steering Committee member for the Chicago Cultural Accessibility Consortium, which strives to empower cultural spaces to be accessible to all. He is also a Board Member of Up and Coming Theatre in Arlington Heights, where he directs musical theater productions. Before CST, Jason studied Theater at the University of Rhode Island, and was a classroom teacher for seven years, working with students of all ages in theater and reading.

Rachel Rockwell returns to Chicago Shakespeare Theater, where her directing credits include: Ride the Cyclone (Jeff Award for Best Director), The Little Mermaid, Shrek the Musical, Beauty and the Beast, The Adventures of Pinocchio, The Emperor’s New Clothes and Short Shakespeare! productions of Romeo and Juliet and The Taming of the Shrew. Ride the Cyclone premiered off Broadway in 2016 at MCC, and was named to the Best Theatre of 2016 list by The New York Times. Rockwell also directed October Sky at the Old Globe, which won the Craig Noel Award for Best Musical, and the world premiere of Diary of a Wimpy Kid for the Children’s Theatre Company (Minneapolis). Other Chicago directing/choreography credits include: Brigadoon (Jeff Award—Best Musical and Best Choreography, Goodman Theatre); Billy Elliot (Jeff Award for Best Choreography), Ragtime (Jeff Award—Best Musical and Best Director), West Side Story, Oliver!, Sweeney Todd, The Sound of Music, Miss Saigon—all Jeff nominated for Best Musical and Best Director at Drury Lane Theatre; Shout! (Jeff Award nomination—Best Revue), 42nd Street (Jeff Award nomination—Best Director and Best Musical), The 25th Annual Putnam County Spelling Bee (Jeff Award nomination—Best Musical), all at Marriott Theatre; Mary Poppins (Jeff nomination—Best Musical and Best Director), In the Heights, The Music Man, Annie, Hair (Paramount Theatre); and Enron (Jeff nomination - Best Play, Midsize Theatre, TimeLine Theatre Company). In 2012 Rachel was named Chicagoan of the Year in Theatre by the Chicago Tribune.
Shakespeare and His Theater: Shakespeare in Love
Saturday, April 22, 2017
Regina Buccola, PhD

Bibliography


(VIOLA enters, dressed in men’s clothing.)

VIOLA/KENT May I begin, sir?

WILL Your name?

VIOLA/KENT Thomas Kent. I would like to do a speech by a writer who commands the heart of every player, sir.

WILL Yes, I am sure.

VIOLA/KENT What light is light, if Silvia be not seen? What joy is joy, if Silvia be not by? Unless it be to think that she is by And feed upon the shadow of perfection.

WILL Where did you learn to do that?

VIOLA/KENT At the playhouse, sir.

WILL There is no playhouse in London where my verse is spoke truly.

VIOLA/KENT Are you Master Shakespeare?

WILL I have not seen you audition before, Master Kent.

VIOLA/KENT I am new to London, sir. I am from the country – staying at the de Lesseps’. In Cheam.

WILL Please, sir. Speak some more. Without your hat.

VIOLA/KENT My hat?

WILL Let me see your face.

(WILL comes over to KENT and tries to remove his hat.)

VIOLA/KENT No!

(VIOLA escapes)
Instructions

1. In the “Evidence” box, write the line from the play you are going to be working with.
2. In the “Reasoning” box, indicate whether the character pushes/pulls/holds/releases. Are there similar words you could use to describe what the character does here? Write those, as well.
3. In the “Claim” box, create a statement of character based on the WHY part of the push/pull/hold/release. For example, “In the first scene of the play, Will is childish.”
Shakespeare in Love
The final moments between Will and Viola
(from the screenplay)

VIOLA
The Queen commands a comedy, Will, for Twelfth Night.

WILL
A comedy! What will my hero be but the saddest wretch in the kingdom, sick with love?

VIOLA
An excellent beginning. Let him be...a duke. Your heroine -

WILL
Sold in marriage and halfway to America.

VIOLA
At sea, then - a voyage to a new world? She lands upon a vast and empty shore. She is brought to the duke...Orsino.

WILL
Orsino...good name.

VIOLA
But fearful of her virtue, she comes to him dressed as a boy.

WILL
And thus is unable to declare her love.

VIOLA
But all ends well.

WILL
How does it?

VIOLA
I don't know. It's a mystery.
Much Ado Performance Reflection
What did a close reading of your character or scene reveal about the play?

“Stand up!” We were handed a part of what looked like a water pipe, I saw similar ones that jabbed out from my basement walls. “What are we supposed to do with this?” My partner shrugged in return. Then the instructions were explained, we were to perform our scene with our partner using the pipe. Except each of us would either be pushing, realising, or pulling it. I scanned over my scene for a few minutes before we began. I was playing Leonato, the father of Hero who was in love with Claudio. I contemplated all of the options given, and eventually chose an option. Me and my partner stood up, and as we began the scene I started to push the pipe towards her.

Being Leonato at the start of performing my groups scene, I did not see my character to be extremely significant to the plot line of the story. But when we went to perform our piece using the pipe, my view on Leonato changed. In that moment, I realised how much control Leonato has had over the whole story the whole time. I decided that without Leonatos ulterior motives with the rest of the characters, not half of the story would have taken place. Leonato made the decision to lie and say Hero was dead, even though she was proven innocent. Just to serve public humiliation to Claudio and the Prince who accused Hero of an affair.

For me this revealed that with everyone's lives, everyone has their own goals and ulterior motives in a situation. This greed is what drives a lot of our lives, and causes a lot of the Shakespeare level drama in them. I also released a lot of this is unconsciously done, because the normality of it has washed over from the repetition of it. I released from my scene, that Leonato was also one of these people. He drove the secrecy of Hero's innocence, which is why for the pipe I chose to push. Because Leonato pushed the story along, by having his ulterior motives.

Anna, Grade 10
Oak Park and River Forest High School
What clues can your cue script provide?

- Does your character address anyone else?
  - How are they addressed? Is it a title? A term of endearment? An insult?
- Does anyone address your character?
- Based on how others address you, what can you learn about your character's status?
- Does your character have power?
  - How much?
- How is your character connected to other characters on stage?
  - How do you know?
- Does your character ask questions or answer them?
- Are there any clues about your character's physical attributes?
- How much does your character talk?
  - A lot or a little?
  - What does that tell you about their relationship to other characters?
- How does your character talk?
  - Do they use simple or complex vocabulary?
  - Do they speak in verse or prose?
  - Is there a shift in how your character speaks in the scene?
  - What do the shifts indicate?

What information does your cue script NOT provide?

- Who speaks before you
- To whom you are speaking
- How long you’re waiting for your next cue
- Who your scene partners are
- How many other characters are on stage with you
SCENE B
Romeo and Juliet
Act 1, scene 4

ROMEO
Give me a torch: I am not for this ambling.

MERCUTIO
You are a lover; borrow Cupid’s wings,
And soar with them above a common bound.

BENVOLIO
Come knock and enter, and no sooner in,
But every man betake him to his legs.

MERCUTIO
Come, we burn daylight, ho!

ROMEO
And we mean well in going to this mask;
But ’tis no wit to go.

MERCUTIO
Why, may one ask?

ROMEO
I dream’d a dream to-night.

MERCUTIO
And so did I.

ROMEO
Well, what was yours?

MERCUTIO
That dreamers often lie.

ROMEO
In bed asleep, while they do dream things true.

MERCUTIO
O, then, I see Queen Mab hath been with you;
She is the fairies’ midwife, and she comes
In shape no bigger than an agate-stone.

MERCUTIO
What, shall this speech be spoke for our excuse?
Or shall we on without apology?

BENVOLIO
The date is out of such prolixity.
We’ll have no Cupid hoodwinked with a scarf,
Bearing a Tartar’s painted bow of lath.
Scaring the ladies like a crow-keeper.
Nor no without-book prologue, faintly spoke.
After the prompter, for our entrance;
But let them measure us by what they will.
We’ll measure them a measure and be gone.

ROMEO
Give me a torch: I am not for this ambling;
Being but heavy, I will bear the light.

MERCUTIO
Nay, gentle Romeo, we must have you dance.

ROMEO
Not I, believe me. You have dancing shoes
With nimble soles, I have a soul of lead
So stakes me to the ground I cannot move.

MERCUTIO
You are a lover; borrow Cupid’s wings,
And soar with them above a common bound.

ROMEO
I am too sore enpierced with his shaft
To soar with his light feathers, and so bound
I cannot bound a pitch above dull woe:
Under love’s heavy burden do I sink.

MERCUTIO
And to sink in it should you burden love;
Too great oppression for a tender thing.

ROMEO
Is love a tender thing? it is too rough,
Too rude, too boist’rous, and it pricks like thorn.

MERCUTIO
If love be rough with you, be rough with love:
Prick love for pricking, and you beat love down.
Give me a case to put my visage in,
___[Puts on a mask.]___
A visor for a visor: what care I
What curious eye doth cote deformities?
Here are the beetle brows shall blush for me.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love.
This is she—

ROMEO
Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

MERCUTIO
True, I talk of dreams,
Which are the children of an idle brain,
And more inconstant than the wind—

BENVOLIO
This wind, you talk of, blows us from ourselves;
Supper is done, and we shall come too late.

ROMEO
I fear, too early: for my mind misgives
Some consequence yet hanging in the stars.
But He that hath the steerage of my course
Direct my sail! On, lusty gentlemen.

Exeunt

BENVOLIO
Come knock and enter, and no sooner in,
But every man betake him to his legs.

ROMEO
A torch for me: let wantons light of heart
Tickle the senseless rushes with their heels;
For I am provok'd with a grandsire phrase,
I'll be a candle-holder and look on:
The game was never so fair, and I am done.

MERCUTIO
Tut, dun's the mouse, the constable's own word.
If thou art Dun, we'll draw thee from the mire,
Or (save your reverence) love, wherein thou
Sticks up to the ears. Come, we burn daylight, ho!

ROMEO
Nay, that's not so.

MERCUTIO
I mean, sir, in delay
We waste our lights in vain, like lamps by day.
Ake our good meaning, for our judgment sits
Five time in that ere once in our five wits.

ROMEO
And we mean well in going to this mask;
But 'tis no wit to go.

MERCUTIO
Why, may one ask?

ROMEO
I dream'd a dream to-night.

MERCUTIO
And so did I.

ROMEO
Well, what was yours?

MERCUTIO
That dreamers often lie.

ROMEO
In bed asleep, while they do dream things true.

MERCUTIO
O, then, I see Queen Mab hath been with you;
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone
On the forefinger of an alderman,
Drawn with a team of little atoms
Over men's noses as they lie asleep.
Her chariot is an empty hazel-nut,
Made by the joiner squirrelo or old grub,
Time out a mind the fairies' coachmakers:
Her wagon-spokes made of long spinners' legs,
The cover of the wings of grasshoppers,
Her traces of the smallest spider web,
Her collars of the moonshine's wat'ry beams,
Her whip of cricket's bone, the lash of film,
Her waggoner a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid.
And in this state she gallops night by night
Through lovers' brains, and then they dream of
love,
O'er courtiers' knees, that dream on courtbies straight.
O'lawyers' fingers, who straight dream on fees.
O' ladies' lips, who straight on kisses dream—
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are.
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit.
And sometime comes she with a tile-pig's tail,
Tickling a parson's nose as 'a lies asleep.
Then dreams he of another benefice:
Sometimes she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats.
Of breaches, ambuscadoes, Spanish blades.
Of healths five fathom deep; and then anon
Drums in his ear, at which he starts and wakes.
And, being thus frighted, swears a prayer or two.
And deeps again. This is that very Mab.
That plates the manes of horses in the night.
And bakes the elf-locks in foul sluttish hair.
Which, once untangled, much misfortune bodes.
This is the hag, when maids lie on their backs.
That presses them, and teach them first to bear.
Making them women of good carriage.
This is she—

ROMEO
Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

MERCUTIO
True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thing of substance as the air,
And more inconstant than the wind, who woos
Even now the frozen bosom of the north.
And being angered puffs away from thence,
Turning his side to the dew-dropping south.

BENVOLIO
This wind, you talk of, blows us from ourselves;
Supper is done, and we shall come too late.

ROMEO
I fear, too early; for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels, and expire the term
Of a despised life closed in my breast,
By some vile forfeit of untimely death.
But He that hath the steerage of my course
Direct my sail! On, lusty gentlemen.

BENVOLIO
Strike, drum.

They march about the stage [and stand to one side]

Cambridge School Shakespeare text:
113 lines
Shakespeare and His Theater: Shakespeare in Love
Saturday, April 22, 2017
Jason Harrington, Instructor

SCENE A
Romeo and Juliet
J ULIET
Act 1, scene 3

..................................................What, Juliet!

J ULIET
How now, who calls?

..................................................Your mother.

J ULIET
Madam, I am here, what is your will?

..................................................married?

J ULIET
It is an honor that I dream not of.

..................................................Paris' love?

J ULIET
I'll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.
SCENE A
Romeo and Juliet
LADY CAPULET
Act 1, scene 3

LADY CAPULET
Nurse, where's my daughter? call her forth to me.

..................................................................................your will?

LADY CAPULET
This is the matter. Nurse, give leave a while, We must talk in secret. Nurse, come back again, I have remembered me, thou s' hear our counsel. Thou knowest my daughter's of a pretty age.

..................................................................................my wish.

LADY CAPULET
Marry, that 'merry' is the very theme I came to talk of. Tell me, daughter Juliet, How stands your disposition to be married?

..................................................................................dream not of.

LADY CAPULET
Well, think of marriage now; Thus then in brief: The valiant Paris seeks you for his love.

..................................................................................man of wax.

LADY CAPULET
Speak briefly, can you like of Paris' love?

..................................................................................follow straight.

LADY CAPULET
We follow thee. Juliet, the county stays.

Over for more...
Shakespeare and His Theater: Shakespeare in Love
Saturday, April 22, 2017
Jason Harrington, Instructor

SCENE A
Romeo and Juliet
NURSE
Act 1, scene 3

........................................forth to me.

NURSE
Now, by my maidenhead, at twelve year old,
I bade her come. What, lamb! What, ladybird!
God forbid, where's this girl? What, Juliet!

........................................who calls?

NURSE
Your mother.

........................................pretty age.

NURSE
Thou wast the prettiest babe that e'er I nursed.
And I might live to see thee married once,
I have my wish.

........................................his love.

NURSE
A man, young lady! lady, such a man
As all the world -- Why, he's a man of wax.

........................................make it fly.

NURSE
Madam, the guests are come. I beseech you, follow straight.

........................................county stays.

NURSE
Go, girl, seek happy nights to happy days.

Over for more...
SCENE A
Romeo and Juliet
Act 1, scene 3

LADY CAPULET
Nurse, where’ my daughter? call her forth to me.

NURSE
Now, by my maidenhead, at twelve year old,
I bade her come. What lamb! What, ladybird!
God forbid, where’s this girl? What, Juliet!

Enter JULIET

JULIET
How now, who calls?

NURSE
Your mother.

JULIET
Madam, I am here, what is your will?

LADY CAPULET
This is the matter. Nurse, give leave a while,
We must talk in secret. Nurse, come back again,
I have remembered me, thou’st hear our counsel.
Thou knowest my daughter’s of a pretty age.

NURSE
Thou wast the prettiest babe that e’er I nursed. And I might live to see thee married once, I have my wish.

LADY CAPULET
Many, that ‘marry’ is the very theme I came to talk of. Tell me, daughter Juliet, How stands your disposition to be married?

JULIET
It is an honor that I dream not of.

LADY CAPULET
Nurse, where’s my daughter? Call her forth to me.

NURSE
Now, by my maidenhead at twelve year old, I bade her come.—What, lamb! What, ladybird! God forbid. Where’s this girl? What, Juliet!

Enter JULIET

JULIET
How now, who calls?

NURSE
Your mother.

JULIET
Madam, I am here, what is your will?

LADY CAPULET
This is the matter. Nurse, give leave a while, We must talk in secret. Nurse, come back again, I have remembered me, thou’st hear our counsel. Thou knowest my daughter’s of a pretty age.

NURSE
Faith, I can tell her age unto an hour.

LADY CAPULET
She’s not fourteen

NURSE
_________ I’ll lay fourteen of my teeth—
And yet to my teen be it spoken, I have but four—
She’s not fourteen. How long is it now To Lammas-tide?

LADY CAPULET
A fortnight and odd days

NURSE
Even or odd, of all days in the year,
Come Lammas-eve at night shall she be fourteen.
Susan and she—God rest all Christian souls—
Were of an age. Well, Susan is with God,
She was too good for me. But as I said,
On Lammas-eve at night shall she be fourteen,
That shall she, many, I remember it well.
’Tis since the earthquake now eleven years, And she was weaned—I never shall forget it— Of all the days of the year, upon that day; For I had then laid wormwood to my dug, Sitting in the sun under the dove-house wall. My lord and you were then at Mantua—

Over for more...
LADY CAPULET
Well, think of marriage now; Thus then in brief:
The valiant Paris seeks you for his love.

NURSE
A man, young lady! lady, such a man
As all the world – Why, he’s a man of wax.

LADY CAPULET
Speak briefly, can you like of Paris’ love?

JULIET
I’ll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

NURSE (SERVING MAN)
Madam, the guests are come. I beseech you
follow straight.

LADY CAPULET
We follow thee. Juliet, the county stays.

NURSE
Go, girl, seek happy nights to happy days.

Exeunt
NURSE
Nay, he's a flower, in faith, a very flower.

LADY CAPULET
What say you, can you love the gentleman?
This night you shall behold him at our feast;
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen.
Examine every married lineament,
And see how one another lends content;
And what obscured in this fair volume lies
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him, only lacks a cover.
The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide;
That book in many's eyes doth share the glory
That in gold clasps locks in the golden story:
So shall you share all that he doth possess,
By having him, making yourself no less.

NURSE
No less! nay, bigger women grow by men.

LADY CAPULET
Speak briefly, can you like of Paris' love?

JULIET
I'll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

Enter SERVING MAN

SERVING MAN
Madam, the guests are come, supper served up, you
called, my young lady asked for, the Nurse cursed in the
pantry, and every thing in extremity. I must hence to wait,
beseech you follow straight.

[Exit]

LADY CAPULET
We follow thee. Juliet, the county stays.

NURSE
Go, girl, seek happy nights to happy days.

Exeunt

Cambridge School Shakespeare text: 106 lines
Shakespeare and His Theater: Shakespeare in Love
Saturday, April 22, 2017
Jason Harrington, Instructor

SCENE B
Romeo and Juliet
ROMEO
Act 1, scene 4

ROMEO
Give me a torch: I am not for this ambling.
......................................................................ho!

ROMEO
And we mean well in going to this mask;
But 'tis no wit to go.
......................................................................may one ask?

ROMEO
I dream'd a dream to-night.
......................................................................And so did I.

ROMEO
Well, what was yours?
........................................................................dreamers often lie.

ROMEO
In bed asleep, while they do dream things true.
........................................................................This is she—

ROMEO
Peace, peace, Mercutio, peace!
Thou talk'st of nothing.
......................................................................come too late.

ROMEO
I fear, too early: for my mind misgives
Some consequence yet hanging in the stars.
But He that hath the steerage of my course
Direct my sail! On, lusty gentlemen.
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SCENE B
Romeo and Juliet
MERCUTIO
Act 1, scene 4

………………………………………this ambling.

MERCUTIO
You are a lover; borrow Cupid's wings,
And soar with them above a common bound.

……………………………………….legs.

MERCUTIO
Come, we burn daylight, ho!

……………………………………….wit to go.

MERCUTIO
Why, may one ask?

………………………………………dream to-night.

MERCUTIO
And so did I.

………………………………………what was yours?

MERCUTIO
That dreamers often lie.

……………………………………….dream things true.

MERCUTIO
O, then, I see Queen Mab hath been with you:
She is the faeries' midwife, and she comes
In shape no bigger than an agate-stone.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love.
This is she—

……………………………………….of nothing.

MERCUTIO
True, I talk of dreams,
Which are the children of an idle brain,
And more inconstant than the wind—

Over for more...
SCENE B
Romeo and Juliet
BENVOLIO
Act 1, scene 4

...........................................common bound.

BENVOLIO
Come knock and enter, and no sooner in,
But every man betake him to his legs.

.......................................than the wind—

BENVOLIO
This wind, you talk of, blows us from ourselves;
Supper is done, and we shall come too late.
In order to build a character’s cue script, we used Open Source Shakespeare. To see a character’s cue lines throughout the entire play, click on the play (for example, Romeo and Juliet). Then, click on the character whose cue script you want to make (for example, Juliet). When you click on the character name, you’ll see all of the scenes they are in throughout the play. At the top of the page, where it says OPTIONS, click show cue speeches. While this shows the entire speech that precedes Juliet’s lines throughout the play, you can cut them down to make your own cue scripts.